

Church. The greatest merit of the churches of this architect are, I think, their admirable grouping and outline, and suitability to their situation: thus, the Church of St. George Maggiore forms a charming group, with its elegant detached campanile: the arrangement, however, is a Lombard design, the detail of the interior heavy and uninteresting. As to the Church of the Redentore, while one may be thankful for the dome in that position, the abominable buttresses which jar upon the side, on a closer approach, would be thought cause enough for hanging an architect in those days; so that really, since purity of style cannot be the boast of this school, I, for one, am willing to dispense with the nice criticism affected by some, and to give the preference to the works of Balthazard Longhena, the Vanbrugh of Venice, over those of the masters I have named, in many points; for although the character of his detail is excessively crowded and corrupt, there is certainly a glorious richness of effect and artistlike conception in his buildings. How sadly would be missed the exquisite group of St. Marie de la Salute from every point of view which it adorns at present. The Pesaro Palace is likewise a noble and majestic pile, and by its gorgeous and palatial appearance, it surpasses all others upon the Canal. The Palace Rezzonico, is also very rich and effective, and the contrast between it and the Cornaro Palace, by Sansovino, nearly opposite to it, is not to the advantage of the latter. JOHN P. SEDDON.

THE EXHIBITION OF THE ROYAL ACADEMY.

THE present exhibition, although not remarkable for "leading" pictures, must be regarded as affording a very satisfactory indication of the general advance of the British School of Art. One of the finest works in the collection is unquestionably Mr. E. M. Ward's picture, "Charlotte Corday going to Execution" (316), which is painted with a power and force rarely equalled. Robespierre, Danton, and Camille Desmoulins, form prominent parts of the picture. Mr. Ward, while he departs from the beaten track in search of subjects, has, nevertheless, the skill and judgment to select those which appeal to and are recognised by a large class of persons. Mr. Robert's three pictures, all purchased by Mr. Thomas Cubitt, "Venice" (24); "Antwerp" (69); and (371) "Interior of the Cathedral of St. Stephen, Vienna," are admirable productions. The effect of space and careful detail produced by comparatively trifling work in the interior of the church at Vienna, is quite marvellous. In Mr. Friih's (No. 336) "Pope makes love to Lady Mary Wortley Montague," we should have preferred a laugh less boydenish on the part of Lady Mary: she laughed, but it was, doubtless, the laugh of a lady. This is, nevertheless, one of the most complete pictures in the gallery.

Mr. Stanfield's paintings this year are wonderfully refined and elegant. We should especially mention 48, "The Bay of Baie, from the Lake Avernus."

Mr. Maclean's "Alfred in the Tent of Guthrum the Dane" (122), although remarkable for fine drawing and elaborate composition, is less satisfactory than the works of this excellent artist usually are. It is wanting in unity—the eye wanders from one end of the canvas to the other uncertain where to stay. A large painting opposite to this, by Mr. Lucy, "The Parting of Lord and Lady Russell" (14), affords a contrast in this respect to Mr. Maclean's. The spectator is at once led up to the heads of the two figures in the picture, and finds there, with a very satisfactory result on the mind, the point and purpose of the picture. Mr. Lucy deserves applause for this painting. 107, "Beech-trees and Fern," by M. Anthony, is singularly well painted, especially the lower part of the picture, but the subject does not justify so large a canvas. 171, "The Marquis of Saluce marries Griselda," by C. W. Cope, R.A. is a picture of worth. Rankley's "Eugene Aram" (298), also calls for mention. "Florida," by Winterhalter (286), has merits of a high order, but is artificial in tone. Mr.

Lance has a more ambitious picture than usual, entitled "The Banquet" (237), a figure of full size, in a gown, standing amidst plate and fruit of most tempting aspect. It is painted in the manner of Rubens, and is a fine work. Mr. E. W. Cooke's view of the Doge's Palace, Venice, No. 405, is a marvellously minute piece of depiction. "Laura in Arivion" (448), by Mr. Carr Thomas, will repay a close examination.

Some of the Academicians and Associates who exhibit are under their own mark. This cannot be said of Messrs. Crewick, Lee, and Sidney Cooper, whose landscapes well maintain for them their position. Nevertheless, good landscapes do not preponderate in the present exhibition. Amongst the finest must be mentioned "The Timber Waggon," by J. Linnell; and "The Disobedient Prophet," by the same artist. The earnestness and power of Mr. Millais are shown in 478, "A Huguenot refusing to wear the Roman Catholic Badge," still marred by adherence to an unsound theory. The "Ophelia," by the same artist (556), though displaying much cleverness, is misnamed.

Mr. Solomon and Mr. H. O'Neil both show an advance on their works of last year. Mr. Pickersgill, R.A. has some admirable portraits, and a fancy piece, "A Lady in the Modern Greek Costume." Mr. J. P. Knight is very strong this season. We should particularly mention, though less important than others, a portrait of "A Student," without a name (578). His likeness of Professor Donaldson is not satisfactory about the mouth.

The holder of the 2004. prize, in the Art-Union of London, the Rev. Mr. Sibthorp, has selected No. 148, "Our Saviour with the Woman of Samaria," by G. Cornicelius, of Munich. We understand that of twenty pictures selected by the rev. gentleman as meeting his views, this was the only one he found obtainable.

CHISWICK GARDENS—KEW—MAY-STROLLS.

If any prompting were necessary, we should tell the Londoners by all means to maintain the Horticultural Society in efficiency and strength, if it were only because it provides the pent-in and ill-ventilated townsmen with the means for a pleasant interview with Nature in her best attire, and coaxes many to enjoy and benefit by a gulp of fresh air, who get very little of it otherwise—thanks to sewers and graveyards. It is not often they have so fine a day for their first show, as Saturday last. The visitors were not very numerous, but the gardens looked the better for being less crowded, and the flowers were magnificent: such wonderful orchids, marvellous azaleas, and exquisite roses, according to their owners, have been never seen. One of the roses had a name that took all by storm: "so suggestive," said some of the pretty flutters:—*Sous le vent d'un Ami*. It was a large loose-leaved, white one, tinged with yellow. For our own part, however, we would not have our *sous le vent* "tinged with yellow," but let that pass. There are to be other meetings on the 12th of June, and the 10th of July.

Kew Gardens (another boon) are now, and will be for a time, open to the public, every day except Sunday. Of what may be seen there we have before now spoken.

On May-day, pleasant May-day, we found ourselves floating on the quiet Thames from Maidenhead towards Marlow, under the walls of Chisden, lately rebuilt by Sir Chas. Barry. Short as the distance is from London, the change is surprising. Hills covered with verdure, noble trees, the solitude of the lakes. How wonderful is the power of Nature's chemistry! evolving from earth, air, and water, such varieties of wood, of form, of colour—poison and food,—and always varied; always beautiful. Regularity and order are the governing principles; order the leading motive.

May-day was in earlier times a festival with all classes in England, and they went out into the green woods to forget for a time the cares of the striving world. The reader of "Styrpe" will remember how that Henry VIII. went forth to Shooter's Hill "a-maying," with a

large retinue. The Roman women, in classic times, sacrificed to the "Good Goddess," or the Earth, on this day. But, pardon us, good reader, and (hard-worker, careful plodder though you may be) do not think an afternoon spent in the woods wasted: do not think we leave our province when we venture to talk to you about green fields and flowers, and pleasant breezes. Snatch as many of such gleams of sunshine as fall within your power; keep up your acquaintance with nature; remain young as long as you are able; and be in no hurry to lose the seat for innocent pleasures. To those who grumblingly object, we should be tempted to say, with Diogenes, "Stand out of the light: you keep the sun from me."

ARTISTS' BENEVOLENT FUND—PUBLIC DINNERS.

THE anniversary dinner of this excellent institution, was presided over by Sir Charles Eastlake, president of the Royal Academy, and was attended in consequence, probably, by a larger number of the leading artists than usual. The chairman pointed out that the institution consisted of two separate and distinct branches, the annuity fund and the benevolent fund. The former was raised and wholly supported by the contributions of its members for their own relief in sickness or superannuation. The benevolent fund was raised and supported by the donations and subscriptions of the patrons of the fine arts, for the relief of the widows and orphans of the members of the annuity fund.

The most interesting statement made, was the announcement, on the part of the president, that the council of the Royal Academy, with respect to the "vanishing days," feeling the injustice of allowing the members of their own body to touch their works on the walls, and not the general exhibitors, and finding it impossible to admit all, had resolved to discontinue the privilege. The president said the extraordinary use made of these days by the late Mr. Turner had alone prevented an abandonment of the objectionable custom during his life.

We would give a hint to the new proprietors of the Freemasons' Tavern to bring a little taste other than gastronomic to bear on their dinners. At an artists' dinner in the month of May, and so near Covent Garden, could they put nothing better upon the table than a bunch or two of miserable worn-out artificial flowers? At the Literary Fund dinner, too, at the same place, on the 12th, ably presided over by Lord Chief Justice Campbell, there was the same utter want of art. If the proprietors would turn their attention to this, we undertake to say they would find their advantage in it.

BRITISH ARCHEOLOGICAL ASSOCIATION.

ON Wednesday, May 12th, Mr. Briggs of King's Newton, Derbyshire, communicated an account of the remains of apparently an ecclesiastical building, of some considerable importance, in the village of Staunton, called St. Bride's, about one mile and a half from Calke Abbey, and five from Repton. The paper was accompanied by drawings of sculpture and other antiquities discovered on the spot. Mr. Briggs expressed his belief, that this establishment has entirely escaped the notice of previous antiquaries and topographers, and his surprise that no document has been met with which in any way tended to elucidate its history.

Mr. Black exhibited a large collection of rubbings from brasses, in Northamptonshire, made by Mr. Baker, the historian of the County. The originals of many have now disappeared. Mr. Calder Marshall, R.A. exhibited a palimpsest seal found at Oxford, originally of the fourteenth century.

Mr. Oliveira exhibited several fine carvings in ivory, and other works of art in piercer and needlework, which he had brought with him from Lisbon. The meeting then commenced the discussion previously announced, respecting the crypt at Gerrard's Hall. Mr. White introduced the subject by reading the brief